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Correspondence.

PHOTOGRAPHINE.

SIR: The new process called photographine is a method of printing from photographs. It is a work that is very simple and requires hardly any apparatus, and a great many copies can be taken from one picture by a person with no knowledge of photography. The trouble with most amateur photographers has been their inability to produce a sufficiently good negative to print from, but now that it has been discovered that any ordinary photograph upon paper will allow of a negative being produced from it, this difficulty disappears, and with it go the costly apparatus necessary for taking ordinary negatives, and the stained and discolored fingers incident to developing them. The positive is now made to produce a negative, by being rendered transparent and then exposed in a printing frame to the sun's rays. The negative so obtained will allow of a large number of copies being made from it before it becomes worn out. The necessary materials are bottles of transparent medium and of fixing, toning, and mounting solutions, printing frames of various sizes, porcelain bath, sensitive paper, and a photograph. The manner of working is as follows: Take any well printed photograph of a medium size and carefully rub it over at the back with the transparent medium; rub this in well so that it becomes absorbed, and leave it for ten minutes; then with a clean sponge thoroughly rub the back dry, and warm it at the fire for a short time, so as to be certain that it is dry. If a fire is not at hand,

put the photograph between sheets of clean blotting-paper and iron it with a warm flat iron. Cut a piece of sensitive paper rather larger than the photograph and fasten both in the printing frame, the photograph nearest the glass, and the glazed side of the sensitive paper next the photograph. (Keep the sensitive paper in a portfolio and in the dark, and only take out enough for each time, when it is required, as the paper spoils when exposed to the sun's rays). The photograph and paper in position, expose them in the frame with the glass side to the light. Put the frame in a sunny window or in a garden and watch it all the time. Clear days without glaring sunlight are the best days to choose, as too much sun tends to make the negative very black and white as to shadows and high lights, while a clear atmosphere, allows of half tints and delicate gradations of shades. No exact time can be given for keeping the photograph exposed, as everything depends upon the state of the atmosphere at the moment; but the copy should not be allowed to become very dark, and its progress can be ascertained by opening the frame and examining it. When the shadows are of a strong brown, but not black shade, and the tones of the picture a light brown, remove the photograph from the frame, and put away the original. Take the copy and immerse it in the porcelain bath filled with enough fixing solution to cover it. Let it remain in the solution ten minutes, then put it into several baths of cold water and wash it in each. Then dry it between sheets of blotting-paper, and when it is quite dry, rub it well over with the transparent medium, applied at the back of the paper. Let that soak in thoroughly and then rub it over as before. The copy of the original photograph has now become a negative, and it is from this copy that all the other impressions are obtained. The original photograph is not spoiled by its treatment, and new negatives can be obtained from it at any time, by merely making it transparent and putting it into the frame with the sensitive paper. The copies have now to be printed off. When taking them the negative is placed in the frame next the glass, and fresh sensitive paper with its glazed side against the negative put in, and both exposed to the sun; the period of keeping these exposed will be longer than when the negative was obtained, as the print must look darker than it will do when finished before it is ready. Examine the frame frequently while it is in the sun, and remove the copy when ready, and put in its place some fresh sensitive paper so as to obtain another print while finishing off the first one. While the print is in the frame there will be more red in its tones than appears in finished photographs. This need not trouble the amateur nor should he keep the print in the frame until the tinge has departed, as the color is softened away in the process of finishing. Take the print out of the frame and put it into a bath of toning solution at once, and leave it there a few minutes. Watch it during that time and as soon as the pure black, gray, and white tones of a photograph have fully

developed, pick up the print and drop it into cold water. Wash it in several baths of cold water, and finally transfer it to a bath of fixing solution in which it should remain ten minutes, then rewash it in cold water and dry it between sheets of blotting paper. One head can be taken out of a group in a photograph and printed by itself, or a square photograph can be made into a vignette by simply excluding the light thrown upon the parts not required while the printing is going on. To do this take some black or brown paper the size of the printing frame. Cut an oval in its centre for a vignette, or a small round, where the head to be printed off comes in the negative. Paste this upon the glass of the printing frame, then put in the negative and the sensitive paper, and nothing will be printed off but what shows through the oval. The prints when obtained require mounting, the cards for mounting should be slightly larger than the print. The print itself is cut with the help of a knife and piece of glass and then damped with water; the mounting solution is applied, the photograph pressed down upon the card, a piece of tissue paper put over it, and a ruler is run several times over the whole, to take out creases and prevent air bubbles arising. The prints obtained by photographine are particularly good for painting purposes; for crystaline, kartaline and canvasine they require no mounting, while as the copies can be multiplied to almost any amount, ladies of small income by reproducing their friends' likenesses or by working for a shop, can spend many leisure hours over a profitable and by no means laborious employment. The various solutions and mediums used should be kept in bottles and in the dark, as well as the prints and paper.

BLANCHE C. SAWARD,
Westleigh, Ealing, England.



"WINTER." ALLEGORICAL DESIGN. PUBLISHED FOR "HIEMS," BANGOR, ME.

FROM A BAS-RELIEF IN THE EXTERIOR DECORATION OF THE CONCERT HALL OF THE PETIT TRIANON, AT VERSAILLES.

CHINA FIRING AT HOME.

MANY INQUIRERS.—In reply to numerous questions lately received, we cannot do better than to reprint the substance of an excellent article written for THE ART AMATEUR last year by Miss M. Louise McLaughlin. "In every large city there are decorators who fire the work of amateurs, but the introduction of portable kilns now renders it possible for them to do this part of the work at home with little trouble and with much less expense than is incurred in having it done by the professional firer. These kilns also make the execution of the best work practicable by enabling the artist to give his pieces the exact degree of heat demanded by the particular style of work. They are also very easily managed. The one in most general use (made by Stearns, Fitch & Co., Albany, N. Y.), consists of an iron pot with a cover in which the china is placed, and around which, between it and an outside wall of fire clay tiles, is a space of three or four inches to contain the fuel. The pot as well as the cover is provided with a vent from which a short iron pipe proceeds. The whole apparatus is elevated upon three feet. The fuel used is charcoal.

"These kilns can be procured of various sizes to suit the needs of decorators. The size which it is best for an amateur to use depends upon the amount and kind of work which is to be fired in it. A small kiln is more economical in the matter of fuel, but on the other hand will not hold pieces of any considerable dimensions, and there is danger of the breakage of pieces which are disproportionately large. A kiln of the smallest size can be fired with twenty cents' worth of charcoal, while one of a capacity of twelve by sixteen inches will require twice as much fuel. A shelf is provided for use when a number of small articles are to be fired; this allows twice as many pieces to be well placed. The kiln should be placed out of doors in as sheltered a situation as pos-

sible. The fumes of the charcoal would be too oppressive in a room or cellar. It can, however, be used upon a porch by taking the necessary precautions against fire. A piece of sheet iron should be laid upon the floor beneath it, and the kiln should also be raised by placing the feet upon bricks. A round sheet-iron pan can be procured of such dimensions that it can be slipped under the kiln between the feet. This should also be set upon bricks. Into this pan the coals can be allowed to fall, when, a sufficient degree of heat having been attained, a slide at the bottom of the kiln, arranged for this purpose, is drawn. It would be more convenient to have such a pan underneath the kiln to receive the coals in any case. These kilns are easily set up according to directions given by the makers.

"Before beginning to set the pieces to be fired in the kiln, it is better to have some charcoal ignited, for the purpose of starting the fire. This is done by placing a few pieces of charcoal with some kindling and red coals in the perforated iron basket which comes with the kiln. By the time the pieces are placed in the kiln the coals will generally be ignited to a sufficient degree to start the fire. The pieces of china should be placed upon fire-clay stilts, and in arranging them in the kiln care should be taken that they do not touch each other. The stilts should also be so placed that the points upon which the china rests do not come in any part of the piece where they can injure the painting. Perfect stilts, those having sharp points, should always be chosen, as a stilt, the point of which has been broken, may come against some part of the painting where it will leave an unsightly spot. The position of the article is immaterial, that is, it may be placed sideways or upside down if convenience so dictate, but it must rest so firmly upon the stilt by which it is supported that any slight jarring of the kiln, which might easily occur in putting in the fuel, will not cause it to slip out of place and perhaps against another piece. If the

article is a large one, it should be placed as near the centre of the kiln as possible so as to receive the heat evenly, and there must not be too heavy a weight placed on top of it. One piece may be placed upon another, only with this caution, that heavy pieces should not be placed upon light ones or any weight upon a large piece. With large pieces, the danger of firing in a small kiln is greatly increased, as the intense heat is attained so quickly that the piece is liable to be broken unless great care is exercised.

"The pieces being properly arranged, the cover is replaced upon the iron pot and the vent-holes are closed with wads of paper to prevent dust from getting inside during the process of putting in the fuel. The kiln is now ready for the fire, and the coals, which have been ignited in the iron basket, are now to be distributed evenly around and upon the top of the pot, and the kiln is then filled with charcoal, which should also be heaped upon the top. The paper wads must now be removed from the vent-holes. In from one half to three quarters of an hour the kiln will be heated to the greatest

possible degree. The length of time in which this temperature is attained will vary according to the quantity of ignited coals which have been used to kindle the fire and the state of the atmosphere. It is better to have the fire kindle slowly, so that the china may be gradually tempered to endure the heat. This caution should be especially observed if large pieces are to be fired, and for this reason in any case it is better to avoid firing on a windy day, as the wind fans the coals and ignites them so quickly that the fire is brought to a very high temperature too suddenly. A rainy day should also be avoided unless the kiln is so placed as to be sheltered from drops of rain. The least moisture penetrating the kiln will injure the glaze.

"The temperature may be observed by looking into the vent-holes. When heated to the highest degree the china will be visible inside, appearing of an intense whiteness relieved against the red-hot iron. When this point has been reached, the slide may be drawn and the red coals dropped into the pan, and the kiln allowed to cool. When there is plenty of time, it will do no harm to let the coals remain in the kiln and gradually burn out, that is, if the articles fired are of such a character as to demand the highest degree of heat, as no higher temperature than that indicated by the appearance described, will be reached. Letting the fire burn out of itself is a good practice in very cold weather, as it insures a very gradual cooling of the kiln. In firing certain kinds of decoration, especially that of relief colors, or certain of the more fusible pigments, it may be desirable to stop the fire before it has reached the highest temperature; but for gold, especially when a dead surface, without burnishing, is desired, the highest degree of heat is requisite. A high temperature in firing also insures a fine glaze to all colors which will bear it.

"The time required for the kiln to cool sufficiently to permit its being opened, will depend upon the temperature of the air and

upon the size of the kiln. To prevent scaling of the colors, it is better to allow the pieces to remain in the kiln until they are sufficiently cool to permit their being held in the hands while they are removed. The kiln should never be opened in less than an hour or so after the fire has been stopped, as a current of cold air upon the heated china will cause it to break. For fear of accidents, it is better to moderate the impatient desire to see the contents of the kiln, and to refrain from opening until it is perfectly certain that they have cooled sufficiently to permit their removal without injury. When taken out, articles fired according to the directions here given, will be found to have a very brilliant glaze. The surfaces will be slightly rough on coming from the kiln, but this roughness can be entirely removed by rubbing with emery paper."

SUNDRY QUERIES ANSWERED.

T. B. S., Boston.—Wood for painting on should be close grained, and well planed. It is well also to rub it down with glass paper before using it.

S. S. T., New York.—The Lenox Library and Art Gallery is open to the public on Mondays and Fridays from 11 A.M. to 4 P.M. Application for admission must be made in advance of a visit.

B. A. B., Troy, N. Y.—Only water colors are suitable for fan painting on vellum. Kid is generally used by preference. Vellum is sold by the skin. Vellum paper is often used. It is sold by the sheet.

A. P., New York.—The drawing-schools of the Cooper Institute are of such long standing and high reputation, that we should advise you to try them in preference to the newer schools you name, especially for drawing from the cast.

H. P. S., Cincinnati.—People appear more slender in black and dark colors, and stouter in light colors; slenderer in such stuffs as form masses of shadow, with a few flashing lights, as velvet, for instance; and stouter in stuffs that reflect light and have fewer shadows, like cloth, satin, silk.

T. T., New York.—When a mould for metal casting is made around a wax model, and is subsequently heated so that the wax melts and runs out, the castings are said to be "à cire perdue," literally "lost wax castings." This is the usual method, in Japan. Barye, the well-known modeller of animals, always employed it, and Benvenuto Cellini's large statue of Perseus was cast "à cire perdue."

BARTON, Troy, N. Y.—The brilliant red Chinese lacquer called "Sou-chow," which is made from sulphuret of mercury, was known to the ancient Romans, and Pliny, with his usual imagination, describes it as being composed of a mixture of the blood of the dragon and that of the elephant. Japanese books of a couple of centuries before Christ speak of lacquered furniture. Though in our furnace-heated houses it is not very durable, in Japan it is considered indestructible, and heirlooms six or seven hundred years old are shown.

H. D., Lowell, Mass.—The matting used for decorative purposes is the ordinary India matting, to be found in red, green, and yellow, checks, stripes, and plain. It is generally placed along the lower part of the wall, and sometimes the walls are covered nearly half way up with it. If the plain straw color is used, it may be decorated by hand with oil colors in large, simple designs, painted in flat tones. Ornamented in this way, the matting is sometimes used for door panels, or may take the place of lambrequins at the top of curtains, when cut into strips.

G. P., Augusta, Me.—An excellent work to teach the technical handling of trees and foliage is "Harding's System." There are two parts—one devoted especially to trees and foliage, and giving the most elementary details. Another very good book for landscape is Allongé's "Charcoal Drawing." Still another, which is also much liked, is Karl Robert's "Drawing in Charcoal." Both of these refer exclusively to landscape drawing, and are furnished with illustrations.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 383 is a design for a panel or double tile—"Nasturtium." For the background, mix in different proportions, brown No. 3, mixing yellow, and brown green, so as to give variety to the mottled touches, putting them on deep in color at the top of the panel and pale toward the base. For the flowers use carnation, shaded with brown and purple. The stamens are yellow. The calyx is yellow with a touch of green added, shaded with sepia. The flower stems are of the same color. For the first wash of the leaves use apple green, and for the second wash grass green and a little blue added, put on carefully so as to leave the veins clearly defined in the first wash. The shadows should be mixed from brown green with blue added. The under part of the leaf is much paler. The leaf stems are of yellow green, and the seed vessels of pale green. Outline all the work in three parts brown, No. 17, and one part deep purple.

PLATE 384 is a decorative fruit design "Gooseberries." In painting it in oils, if a background is desired, mix yellow ochre, indigo and white; if too green, add a little light red. Make the top or bottom of the background lightest, whichever is preferred, so that there be a gradation. For the leaves, use the three zinobers greens, Prussian or Antwerp blue, Vandyck brown, bone brown. Indian yellow, terra verte and lemon yellow or greenish Naples yellow for the under sides of the leaves. Paint the stem with yellow ochre, Vandyck brown, Antwerp blue. For the berries, use for the grays, emerald green, white and light red; for the first tint, emerald green and lemon yellow, working into the shades zinobers green, Indian red, crimson lake, transparent gold ochre and yellow ochre. Make the stems of the berries a light green. Work more of the red and lakes in the berries in shadow. The high lights are white faintly tinted with zinobers green. The flower tip at the end of the berry is Vandyck brown. If ripe berries can be procured at the time of painting, they will be a great assistance. Paint the smaller green leaves much more delicate in hue than the others.

To paint the same design in water colors, use for the green leaves Indian yellow, Antwerp blue, Hooker's green No. 1, Vandyck brown and burnt sienna; for the under sides of the leaves, lemon yellow and cobalt. Stems, yellow ochre, Vandyck brown, cobalt. Berries, the first tint emerald green, lemon yellow and yellow ochre. When dry enough work into the shadows Indian yellow, Indian red, crimson lake, and brown madder. In using these colors vary them, not painting too alike. Be particular about leaving the first tint for the high lights. Read carefully the directions above for painting in oil, and get some hints from them.

To paint the gooseberry design in mineral colors, use for the green leaves apple green, grass green, brown green, dark green No. 7, dark green, or shading green (Hancock's), brown 108, brown 4 or 17, yellow ochre. Make the small leaves more delicate in hue; the under sides of the leaves, dark green No. 7 and violet of iron; the stems brown 108, violet of iron, ultramarine; the berries silver yellow, apple green, Pompadour (German), purple No. 2, ultramarine, emerald green, yellow ochre. Leave the china for high lights. It would be well to paint two or

three berries on a piece of china, and have it fired, before attempting a large piece of work, in order to judge of the strength of the colors. This design could be modified for china painting.

PLATE 385 is a fruit design—"Currants." In painting this in oils the colors for the leaves and stems are the same as those used for the gooseberry leaves as just given, with the exception of the browns, more green being used in these. The background might be on the yellow tints, yellow ochre, black, burnt sienna, bone brown. For the white currants, use white, emerald green, lemon yellow, light red; for flower tips on berries, Vandyck brown; for red currants, vermilion, emerald green, carmine, crimson lake, brown madder, or Reubens madder; crimson lake and Prussian blue in the shadows. Make the stems of the berries light green. In water colors, paint the leaves with emerald green and lemon yellow for the first tint, or zinobers green No. 1; shade them when dry with Prussian blue, Indian yellow, Vandyck brown, light red and indigo. For the stems use blue, brown and yellow ochre; for the white currants, emerald green, yellow ochre, light red, raw umber, a little vermilion; for the red ones, vermilion; crimson lake in the shadows, carmine, emerald green, Indian yellow. Leave the white of the paper for the high lights. The transparent colors are to be preferred in painting berries. Avoid muddy effects. To paint the currants in mineral colors, read carefully the directions for painting them in oil and water colors; those familiar with the duplicate colors in minerals will get many suggestions. For the greens use apple green, grass green, emerald green, yellow ochre, orange yellow, brown 108 and 4 or 17, violet of iron; for the stems yellow ochre, ultramarine, violet of iron; for the white currants emerald green, silver yellow, Pompadour (German) or red brown, for the red ones, capucine red, Brunswick red (Hancock's), Pompadour (German), purple brown, crimson lake, and violet of iron in the shadows. Leave the high lights.

PLATE 386.—Designs and suggestions for hammered metal work.

PLATE 387.—Design for a Plaque—"Purple Clematis"—by Kappa. Let the flowers vary slightly in color (in order of numbers, No. 1. being darkest), from a dark red purple to a lighter and more bluish purple. Make the three lines marking each petal a shade darker than the flower, the stripes inclosed by these lines a shade lighter. The stamens are white springing from a green base, white enamel may be used or the white of china. In Nos. 6 and 7 let the back of the petals be very light purple; the three central lines distinctly dark and the space between them almost white. Make the leaves a dull green, some of them darker than others, backs of leaves, stems and small bud, light green, large bud, very pale green, with purple stripes. Outline the whole design distinctly. The background may be clouded or mottled, shading from light yellow to brown green, with slight touches of red brown, or else a plain even tint of light yellow or yellow brown.

PLATE 388 is a design for a chair back—"Cornflower," from the Royal School of Art Needlework of South Kensington. It is to be worked in crewels on linen.

PLATE 389.—Two simple conventional designs for tiles by Kappa, the last of a series of six. In No. 5 for the large scrolls use deep green. For tint, outlining and the rest of the design use emerald green. In No. 6 for the crescents use silver yellow. For the rest of the design, tint and outline, use brown green. Other combinations of color may of course be used in painting these tiles. A good effect is sometimes obtained by outlining with yellow.

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